

MUSIC - UNIVERSITY OF TORONTO



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Zemlinsky, Alexander
[Psalm 23]
Der 23

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UNIVERSITY OF TORONTO



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A. ZEMLINSKY

DER 23. PSALM


OP. 14

PARTITUR



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DER 23. PSALM

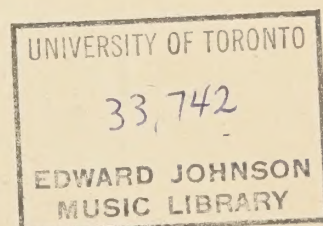
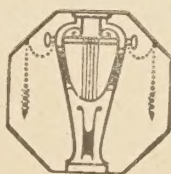
FÜR GEMISCHTEN CHOR
UND ORCHESTER

von

Alexander Zemlinsky

Op. 14

PARTITUR



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NEW-YORK

BESETZUNG DES ORCHESTERS:

4 Flöten (3. u. 4. auch Picc.)

2 Oboen

Englisch Horn

(auch 3. Oboe)

3 Klarinetten in B

(3. auch Baßklarinette)

3 Fagotte

4 Hörner in F

3 Trompeten in C

3 Posaunen

Baßtuba

Pauken

Glockenspiel

Triangel

Becken

Celesta

2 Harfen

Streichquintett

CHOR: Sopran

Alt

Tenor

Baß

ORCHESTRA:

4 Flutes

2 Oboes

English Horn

(also 3rd Oboe)

3 Clarinets (B \flat) (3rd Clarinet

also Bass Clarinet)

3 Bassoons

4 Horns (F)

3 Trumpets (C)

3 Trombones

Bass Tuba

Timpani

Bells

Triangle

Cymbal

Celesta

2 Harps

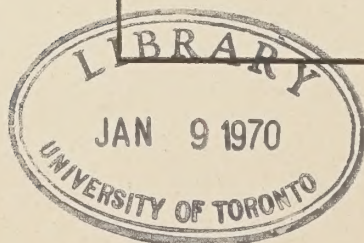
String Quintet

CHORUS: Soprano

Alto

Tenor

Bass



Alexander Zemlinsky, op. 14.

U. E. 7200

I. *rit.* *a tempo dolce*

Ob.

Engl. Hr.

I. *pp*

Cl. B.

II. III. *pp*

I. II. *pp*

Fag.

III. *pp*

I. *pp*

Hr. F.

rit. *a tempo*

Hr. I. *p* *f gliss.*

Hr. II. *f gliss.*

rit. *a tempo*

I. *Viol.*

II.

Br. *Solo.* *mit Dämpfer.* *espr.*

Vcll. *pizz.*

Cb. *pizz.*

I. II. Fl. *f*

III. IV. Fl. *f*

Engl. Hr.

I. Cl. B.

II. III. Cl. B.

I. II. Fag.

III. Fag.

I. Hr. F.

Pt. G.

Glcksp.

Trgl. Beck.

Celesta

Hr. f. I.

Hr. f. II.

I. Viol. *pizz.* *Schr. weich*

II. Viol. *pizz.* *mf* *sehr weich*

Br. *pizz.* *mf* *arco* *espr.*

Vcll. *pizz.* *mf*

Cb. *arco* *mf p*

1

I. II. Fl. *p*
 III. IV. Fl. *p*
 Engl. Hr. *dolce*
 I. Cl. B. *p*
 III. Fag. *pp*
 I. Hr. F. *leise gestossen*
 Pk.
 Glocksp.
 Engl. Horn
 I. II. Hr. *mp*
 I. II. Hr. *pp*
 S. *Ruhigheit:*
 Der Herr ist mein Hir-te, mir wird nichts man-geln, er weidet mich auf grüner
 I. Viol. *pp*
 II. Viol. *pp*
 Br. *pizz.* *pp*
 Vcll. *pp*
 Cb. *pp*

1

I. u. II.
III. u. IV.
molto espr.
I. Zeit
Engl. Hr.
I. Cl. B.
II.
II. Fag.
III.
I. Hr. F.
Trgl.
Celesta
Hr. f. I.
Hr. f. II.
S.
I. Viol.
II.
Br.
Kell.
Ob.

ohne Steigerung
arco
p
dolce
f

Au - e, er füh - ret mich zum fri - schen Was - ser. Der Herr ist mein Hir - te,

rit. a tempo

I. Fl.

III. u. IV.

I. Ob.

Engl. Hr.

I. Cl. B.

II.

Fag.

I. II.

Tr. F.

I.

Solo

rit.

a tempo

rit.

a tempo

rit.

a tempo

S.

mir wird nichts mangeln.

I. Viol.

II.

Br.

Vcll.

Cb.

rit.

a tempo

[illegible]

Handwritten musical score for "Die Lorelei" by Robert Schumann. The score is for a full orchestra and voices. It includes parts for Flute I, Flute II, Oboe, English Horn, Clarinet I, Clarinet II, Bassoon I, Bassoon II, Bassoon III, Bassoon IV, Horn I, Horn II, Horn III, Horn IV, Trumpet I, Trumpet II, Trumpet III, Trumpet IV, Trombone I, Trombone II, Trombone III, Trombone IV, Tuba, Snare Drum, Cymbals, and Double Bass. The vocal parts are for Soprano, Alto, Tenor, and Bass. The score is in G major and 3/4 time. It features a "Solo" section for the Flute I and a "Tutti" section for the rest of the orchestra. The lyrics are in German and describe the Lorelei legend. The score is handwritten and shows signs of age, with some ink bleed-through from the reverse side.

[illegible]

Ruhig.

I. II. *espr.*

steigernd

I. II. Fl. *p*
 I. Cl. B. *p dolce*
 II. *espress.*
 I. Fag. *p*
 II. III. *pp*
 I. II. Hr. F. *pp*
 Trp. C. *pp*
 3 Pos. *pp*

Ruhig.

steigernd

S. *pp*
 A. *pp*
 T. *pp*
 B. *pp*

wei-det mich auf grüner Au-e um seines Na-mens wil - len, um seines Na - mens wil - len,
 Stra - ße, er wei-det mich auf grü-ner Au-e um seines Na - mens wil - len, um seines Namens
 mich auf grüner Au - e, er-quit-ket mei-ne See - - - le, um seines Na - mens
 mei - ne See - le um sei - nes Na - mens wil - len, um seines

Ruhig.

steigernd

I. Viol. *espr.*
 II. *espr.*
 Br. *espr.*
 Vcll. *espr.*
 Cb. *p*

[illegible]

Handwritten musical score for a symphony orchestra, page 74. The score includes staves for Flutes (I, II), English Horn, Clarinet B, Bassoon, Horns (I, II), Violins (I, II), Viola, Bassoon, Cello, and Double Bass. The music is in G major and 3/4 time. It features various musical notations including triplets, slurs, and dynamic markings like 'pp' and 'p'. There are also some handwritten annotations like 'Solo' and 'am Steg'.

Flutes (I, II): Flute I and II staves. Flute I has a triplet of eighth notes in the first measure. Flute II has a triplet of eighth notes in the first measure. Both flutes have a slur over the first two measures.

English Horn: English Horn staff. It has a slur over the first two measures.

Clarinet B: Clarinet B staff. It has a slur over the first two measures.

Bassoon: Bassoon staff. It has a slur over the first two measures.

Horn I: Horn I staff. It has a slur over the first two measures.

Horn II: Horn II staff. It has a slur over the first two measures.

Violins (I, II): Violin I and II staves. Violin I has a slur over the first two measures. Violin II has a slur over the first two measures.

Viola: Viola staff. It has a slur over the first two measures.

Bassoon: Bassoon staff. It has a slur over the first two measures.

Cello: Cello staff. It has a slur over the first two measures.

Double Bass: Double Bass staff. It has a slur over the first two measures.

Handwritten Annotations:

- Solo*: Written above the Violin I staff in the third measure.
- am Steg*: Written above the Violin I staff in the fourth measure.
- am Steg*: Written above the Bassoon staff in the fourth measure.
- pp*: Dynamic marking in the Bassoon staff in the fourth measure.
- p*: Dynamic marking in the Cello staff in the fourth measure.
- pp*: Dynamic marking in the Double Bass staff in the fourth measure.

Langsam, doch nicht schleppend.

5 Sehr ruhig, mit innigem Ausdruck, nach und nach fließender. 75

Orchestral score for measures 1-4. Instruments include Flutes (I, II), Oboes (III, IV), English Horns, Clarinets (I, II), Bassoons (I, II), Fagot, Horns (I, II, III, IV), Trombones (I, II, III, IV), Bass Trombone, and Horns (I, II). The score features various musical notations including dynamics (pp, p, f, espr., dim.), articulation (accents), and performance instructions like "alle 3 mit Dämpfer".

Langsam, doch nicht schleppend.

Sehr ruhig, mit innigem Ausdruck, nach und nach fließender.

Choral score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) voices. The lyrics are: "Und ob ich schon wan-der-te im finstern" and "Und ob ich schon wan-der-te im finstern".

am Steg Langsam, doch nicht schleppend.

Sehr ruhig, mit innigem Ausdruck, natürlich nach und nach fließender. Ich

Orchestral score for measures 5-8. Instruments include Violins (I, II), Viola, Cello, Double Bass, and Contrabass. The score includes dynamics (p, f, sp) and performance instructions like "natürlich".

5 Sehr ruhig, mit innigem Ausdruck, nach und nach fließender.

I. II.
Fl.

III. IV.
Ob.

Engl.
Hr.

I
Cl. B.

II. III.
I.

Fag.
II. III.

I. II.
Hr. F.

III. IV.
3 Pos.

Baptb

S.

A.

T.

B.

Chor.

I.

Viol.

II.

Br.

Vcll.

Cb.

fürcht' ich kein Un - glück, denn du bist bei mir, du bist bei
Tal, fürch - te ich kein Un - glück, denn du bist bei mir, denn du bist bei
furch - te kein Un - glück, denn du bist bei mir, dein
espr. doch sehr zart
espr. zart
get, zart

Handwritten musical score for "Die Heiden" by Carl Maria von Weber. The score is on aged, yellowed paper and features a variety of instruments and voices. At the top, a box contains the number "6". The instruments listed on the left include Flute (Fl.), English Horn (Engl. Hr.), Clarinet B-flat (Cl. B.), Bassoon (Fag.), Horn F (Hr. F.), Horn C (Hr. C.), Trumpet I (Hr. I.), Trumpet II (Hr. II.), Trombone (T.), Bass (B.), Violin I (Viol. I.), Violin II (Viol. II.), Cello (Cell.), and Double Bass (Cb.). The vocal parts are for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), with a Chorus (Chor.) section. The lyrics are in German, starting with "du bist bei mir, dein Stab und Stecken trösten mich." The score includes various musical notations such as notes, rests, and dynamic markings like "pp" (pianissimo) and "espr." (espressivo). The page number "6" is also visible at the bottom center.

Belebend.

Handwritten musical score for a symphony, featuring staves for I. II. Fl., III. IV. Fl., I. Ob., Engl. Hr., Cl. B., II. III. Cl., I. II. Hr. F., and III. IV. Hr. F. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'f'.

Chor:

warm steigern

S. Du be- reitest vor mir ei- nen

A. Du bereitest vor mir einen Tisch gegen mei- ne Fein- de. Du bist bei

T. mir ei- nen Tisch gegen meine Feinde, du be- reitest vor mir einen Tisch gegen mei- ne

B. Stab und Stecken trö- sten mich, dein Stecken trö- - stet mich, dein Stab und

Handwritten musical score for Violin I and II, Viola, Cello, and Double Bass. The score is in 4/4 time and consists of five measures. The key signature has one sharp (F#). The Violin I part starts with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The Violin II part starts with a half note G4, a quarter note A4, and a half note B4. The Viola part starts with a half note G4, a quarter note A4, and a half note B4. The Cello and Double Bass parts start with a half note G4, a quarter note A4, and a half note B4. The score includes various musical notations such as rests, notes, and dynamic markings like 'p' and 'f'.

[illegible]

Handwritten musical score for "Die Schöpfung" (The Creation) by Felix Mendelssohn. The score is written in G major and 4/4 time, with a tempo marking of "Allegro". It features a full orchestra and a four-part vocal choir (Soprano, Alto, Tenor, Bass). The lyrics are in German, describing the creation of the world and the Garden of Eden.

The score includes parts for the following instruments and voices:

- Flute (I, II)
- Oboe (Ob.)
- English Horn (Engl. Hr.)
- Clarinet (Cl. B.)
- Bassoon (Fag.)
- Trumpet (Trp. C.)
- Trombone (Pos.)
- Horn (Hr. F.)
- Violin (I, II)
- Viola (I, II)
- Cello (C.)
- Double Bass (B.)
- Soprano (S.)
- Alto (A.)
- Tenor (T.)
- Bass (B.)

The lyrics are in German and describe the creation of the world and the Garden of Eden. The vocal parts are written in four parts (Soprano, Alto, Tenor, Bass) and include the following lyrics:

Soprano: Haupt mit Öl und schenkest mir voll ein, du salbest mein
 Alto: selbst mein Haupt und schenkest mir voll ein. Du
 Tenor: salbest mein Haupt mit Öl und schenkest mir voll ein,
 Bass: du selbst mein Haupt und schenkest mir voll ein

The score is written in ink on aged paper and includes various musical notations such as notes, rests, and dynamic markings (e.g., *molto espr.*, *cresc.*, *dim.*).

21

I. II.
Fl.
III. IV.
Ob.
Engl.
Hr.
I.
Cl. B.
II. III.
I.
Fag.
II. III.
I. II.
Hr. F.
III. IV.
I.
Trp. C.
II. III.
3. Pos.
Baßb.
Pk.
S.
A.
T.
B.
I.
Viol.
II.
Br.
Vcll.
Cb.

Haupt mit Öl und schenkest mir voll ein, und schenkest mir
sal-best mein Haupt mit Öl und schenkest mir voll ein, und schenkest mir
du sal-best mein Haupt und schenkest mir voll ein, und schenkest mir
und schenkest mir voll ein, und schenkest mir

a2 *Immer bewegter.*

H. I. II. *I.* *espr.*

Ob. *I.* *espr.*

Engl. Hr. *espr.*

I. Cl. B. *espr.*

II. III. *espr.*

I. Fag. *p*

II. III. *espr.*

I. II. Hr. F. *p*

III. IV. *p*

3 Pos.

Baßb.

Immer bewegter.

S. *voll ein, du be-rei-est ver*

A. *voll ein, sehr warm*

1. *voll ein, du be-rei-est vor mir ei-nen Fisch ge-gen mei-ne Fein--de, gen*

2. *voll ein,*

Immer bewegter.

I. Viol. *espr.*

II. *espr.*

Br. *pizz.*

Vcll. *pizz.*

Cb. *pizz.*

9

F. I. II

Ob. I.

Engl. Hr.

I. Cl. B.

II. III.

I. Fag.

II. III.

I. II. Hr. F.

III. III.

p espr.

espr.

p espr.

a2

mf

a2

Chor.

I.

A.

T.

B.

mir ei-nen Tisch ge-gen mei-ne Fein - - - de, du be - rei - - - test ei-nen

du be-reitest vor mir ei-nen Tisch ge-gen mei-ne

mei-ne Fein - - - de, ei-nen Tisch - - - ge - gen mei-ne

du be-rei-test vor mir ei-nen

I. Viol.

II.

Br.

Vcll.

Cb.

espr.

espr.

espr.

steigernd - - -

I. II. Fl. *a2* *hp* *espr.*
 III. IV. *a2*
 Ob. *a2*
 Engl. Hr.
 I. Cl. B.
 II. III. *a2*
 I. Tag. *espr.*
 II. III. *pp*
 I. II. Hr. F. *espr.*
 III. IV. *a2*
 3 Pos. *pp*
 Bass. *pp*
 S. Tisch — gen meine Fein — — — de, du be — reitest einen Tisch gegen meine Fein — — —
 A. Fein — de, gegen mei — ne Fein — de, gen mei — ne Fein — — — de, einen
 T. Fein — de, du be — rei — test vor mir ei — nen Tisch — ge — gen
 B. Tisch gegen mei — ne Feinde, du be — rei — test ei — nen Tisch
 I. Viol. *espr.*
 II. *unus.*
 Br. *espr.*
 Cell. *unus.*
 Cb.

rit. 10 *Breit, mit großem Ausdruck (nicht schleppen)* 25

I. II. Fl. *rit.* 10 *Breit, mit großem Ausdruck (nicht schleppen)* 25

III. IV. *a2* *espr.*

Ob. *espr.*

Engl. Hr. *espr.*

I. Cl. B. *espr.*

II. III. *espr.*

I. Fag. *espr.*

II. III. *espr.*

I. II. Hr. F. *espr.*

III. IV. *espr.*

I. Trp. C. *espr.*

II. III. *espr.*

3 Pos. *espr.*

Bass. *espr.*

S. *dim.*

A. *dim.*

T. *dim.*

B. *dim.*

I. Viol. *espr.*

II. Viol. *espr.*

Br. *espr.*

Cell. *espr.*

Cb. *espr.*

Chor. *espr.*

rit. 10 *Breit, mit großem Ausdruck (nicht schleppen)* *espr.*

schnell steigern

rit.

rit.

rit. *Lebhafter. (Allegro moderato)*

Fl. I. II. *hp* *p*

I. Tag. *hp* *p*

II. III. *p*

I. II. Hr. F. *pp* *p* *mp* *p*

III. IV. *pp* *p*

Trp. C. I.

Hr. I.

rit. *Lebhafter. (Allegro moderato)*

Chor.

S. *Und ich mer-de blei-ben im Hau-se des Herrn im-mer*

A. *Und ich mer-de blei-ben im*

T.

B.

I. Viol. *mp espr.*

II. *pp* *pp*

Br. *pp dolce* *pp*

Vcll. *pp* *pizz.* *p*

Cl. *pizz.*

rit. *pp* *Lebhafter. (Allegro moderato)*

[illegible]

rit. dim.

Tempo I. (Allegro moderato)

Handwritten musical score for the first system, featuring various instruments including Flutes (I, II), Oboe, English Horn, Clarinets (B, A), Bassoon, Horns (I, II), Trumpets (I, II), Trombones (I, II), and Double Bass. The score includes musical notation with notes, rests, and dynamic markings like *rit. dim.* and *Tempo I. (Allegro moderato)*.

I. allein.

Handwritten musical score for the second system, featuring vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Violins I & II, Horns, Trombones, Double Bass). The score includes German lyrics and musical notation with notes, rests, and dynamic markings like *rit. dim.* and *Tempo I. (Allegro moderato)*.

her-zig-keit wer-den mir fol-gen mein Le-ben lang. Und ich mer-de Wei-ben im
her-zig-keit wer-den mir fol-gen und ich
her-zig-keit wer-den mir fol-gen mein Le-ben lang.
und Barmherzig-keit- wer-den mir fol-gen mein Le-ben lang.

13

I. Fl.

III. Fl.

Ob.

Engl. Hr.

I. Cl. B.

II. III.

I. Fag.

II. III.

I. Hr. F.

III. IV.

I. Trp. C.

II. III.

Pos. III.

Baßb.

PA. A.

Tgl.

Mf. I. II.

S.

A.

T.

B.

I. Viol.

II.

Br.

Vcll.

Cb.

Hau-se des Herrn immer dar, immer dar, im Hau-se des Herrn im-mer dar, im-mer dar,

mer-de blei-ben im Hau-se des Herrn im-mer dar, im-mer dar,

Der Herr ist mein Hir-le, mir wird nichts man-gehn, Der Herr ist mein Hir-le, er

I. II. Fl.
 III. IV.
 Ob.
 Engl. Hr.
 I. Cl. B.
 II. III.
 I. Fag.
 II. III.
 I. II. Hr. F.
 III. IV.
 Trp. C. I.
 Pos. III.
 Bassb.
 Hr. II.

S.
 Chor.
 A.
 T.
 B.

I. Viol.
 II.
 Br.
 Cell.
 Cb.

dar. ———
 dar. ———
 er wei- del mich auf grü- ner
 wei- det mich auf ei- ner grünen

Gu- tes und Barm- her- - zig - - keit werden mir
 gödlich werde blei- ben in Hanse des Herrn im- mer dar, immer dar im
 Au - - e, auf ei - - ner grü - - nen
 Au-e, auf ei - - ner

arco
 espr.
 espr.
 espr.

Handwritten musical score for various instruments and voices. The score is written on multiple staves, with parts for I. II. Fl., III. IV., Ob., Engl. Hr., I. Cl. B., II. III., I. Fag., II. III., I. II. Hr. F., III. IV., I. Trp. C., II. III., 3 Pos., Bap. b., and Ph. A. D. The music is in G major and 4/4 time. The score includes dynamic markings such as *mp* and *cresc.* and articulation markings like *acc.* and *espr.* The tempo is marked *fortwährend steigend* (continuously increasing).

Handwritten musical score for voices and instruments. The vocal parts (Soprano, Alto, Tenor, Bass) are written on staves with lyrics in German. The instrumental parts (Violins I and II, Brass, Celli, and Double Bass) are also present. The score includes dynamic markings such as *mp* and *cresc.* and articulation markings like *acc.* and *espr.* The tempo is marked *fortwährend steigend* (continuously increasing).

Sol-gen im mer-dar im Hau-se des Herrn.
Hau-se des Herrn. Er er-quick- - ket
Au - e. Er er-quick- ket mei-ne See-le, er füh-ret mich auf rech-ter
grü - nen Au - - - e.
Str. heraus!

I. I. Fl.
 II. IV. Ob.
 Engl. Hr.
 I. Cl. B.
 II. III. I. Fag.
 II. III. I. II. Hr. F.
 III. IV. I. Trp. C.
 II. III. 3 Pos.
 Baßb.
 Pk. A. D.

S.
 A.
 Chori.
 T.
 B.

Er er-quick-let mei-ne See-le um sei-nes Na-mens wil-len.
 mei-ne See-le, er füh-let mich auf-rech-ter Stra-ße um sei-nes Na-mens wil-len.
 Stra-ße um sei-nes Na-mens wil-len, um sei-nes Na-mens wil-len.
 Er er-quick-let mei-ne See-le.

I. Viol.
 II. Br.
 Cell.
 Cb.

f. Klingen lassen

15) Sehr breit.

rit. 16 *Tempo I. (wie am Anfang)*

Fl. I. II. *ppp*

Engl. Hr. *ppp*

I. Cl. B. *ppp*

II. III. *ppp*

3 Fag. *ppp*

Hr. F. I. II. *ppp*

I. Trp. C. *mit Dämpf.*

II. III. *pp*

3 Pos. *I. mit Dämpf. pp*

Ph. A. D. *pp*

Glocksp. *pp*

Celesta *pp*

Hr. I. *pp*

S. *rit.* *Tempo I. (wie am Anfang)*
Ruhig, heiter. p

A. *ben lang.* *Der* *Herr ist mein Hir-te,* *mit nichts mangelt,*

T. *ben lang.*

B. *ben lang.*

I. Viol. *3^{te}*

II. *3^{te}*

Br. *mit Dämpfer pp*

Vcll. *mit Dämpfer pp*

Cb. *pp*

16 *Tempo I. (wie am Anfang)*

Fl. I. II. *I. tr.*

Picc. III. *III. u. IV. nehmen Piccolo.*

Cl. B. *I.*

Cl. III. *II. III.*

Tag.

Hr.

Ph.

Glcksp.

Trgl.

Colosta.

Hrf. I.

Hrf. II.

Sopr.

er weidet mich auf grü - ner Au - - - e.

I. *pizz.*

Viol. *ppp*

II. *pp*

Br.

Vcll.

Cb. *pp*

Handwritten musical score for orchestra, page 37. The score is written in G major (one sharp) and 4/4 time. The instruments and parts shown are:

- Fl. I. II.**: Flute I and II. Part I has a melodic line with triplets and a *poco rit.* marking.
- Ob.**: Oboe. Part II has a melodic line with triplets and a *poco rit.* marking.
- Cl. B.**: Clarinet Bb. Part I has a melodic line with triplets and a *poco rit.* marking.
- Fag. I.**: Bassoon I. Part I has a melodic line with triplets and a *poco rit.* marking.
- Hr. F. I.**: Horn F. I. Part I has a melodic line with triplets and a *poco rit.* marking.
- Pk. G.**: Percussion G. Part I has a melodic line with triplets and a *poco rit.* marking.
- Strksp.**: String Ensemble. Part I has a melodic line with triplets and a *poco rit.* marking.
- Celsta.**: Celesta. Part I has a melodic line with triplets and a *poco rit.* marking.
- Hr. I.**: Horn I. Part I has a melodic line with triplets and a *poco rit.* marking.
- Hr. II.**: Horn II. Part I has a melodic line with triplets and a *poco rit.* marking.
- Viol. I.**: Violin I. Part I has a melodic line with triplets and a *poco rit.* marking.
- Viol. II.**: Violin II. Part I has a melodic line with triplets and a *poco rit.* marking.
- Br.**: Brass. Part I has a melodic line with triplets and a *poco rit.* marking.
- Vcll.**: Violoncello. Part I has a melodic line with triplets and a *poco rit.* marking.
- Cb.**: Contrabass. Part I has a melodic line with triplets and a *poco rit.* marking.

The score includes various dynamic markings such as *pp*, *ppp*, *mp*, and *p*, and articulation markings like *pizz.* and *arco*. The tempo marking *poco rit.* appears multiple times throughout the score.

JD-3-70

M Zemlinsky, Alexander
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Music

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